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HINTS AND NOTIONS.

Novel scene at the Vienna Furniture Exhibition. It might have been thought that at the furniture exhibition now being held at Vienna, the objects presented to public inspection would be at least substantial. According to the *Dagblat Revue*, however, the Princess M., attracted by the gorgeous silk and laced edge cover of a bed treated it as a luxurious couch, whereupon the whole fabric, put together without tonguing or grooving, collapsed, precipitating this gay member of an imperial family among the slatters, occasioning general laughter in her family, in which, being neither hurt nor frightened, she heartily joined.

Coloring brass. An orange tint inclining to gold is produced by first polishing the brass and then plunging it for a few seconds in a warm neutral solution of crystallized acetate of copper; a grayish green by dipping into a bath of copper; a beautiful violet by immersing the metal for an instant in a solution of chloride of antimony and rubbing it with a stick covered with cotton. A moiré appearance vastly superior to that usually seen, is produced by boiling the object in a solution of sulphate of copper.

Among new furniture designs for bedrooms is what appears as a frameless chair, back and seat consisting of cushions, the seat raised a short distance from the floor by a rich tasseled cushion projecting angularly in front and thus having the appearance of being loose, though the three cushions are united together, the wall of room serving as a supporting background. We have seen much the same design in Spain.

Gilt mountings. Gilt mountings unless carefully cleaned soon lose their luster. They should not be rubbed; if slightly tarnished, wipe them off with a piece of Canton flannel, or, if they can be removed, wash in a solution of half an ounce of borax dissolved in one pound of water and dry them with soft linen. Their luster can be improved by heating them a little and rubbing with a piece of Canton flannel.

To galvanize copper with gold. Take a solution of nitro muriate of gold (gold dissolved in a mixture of aqua fortis and muriatic acid), and add to a gill of it a pint of ether or alcohol, then immerse the copper article to be gilded for about fifteen minutes, when it will be coated with a film of the precious metal. The copper must be perfectly clean and free from oxyde and grease.

There is a peculiar softness or innate luster about the hue of certain natural woods which for certain furniture purposes and for ceilings, both oil and varnish would detract from. For furniture, silvery ash and maple are being used more *au naturel*, and for ceilings the species of California redwood, known as shakes, having a pleasantly checkered beaded appearance that yields variety of light and shade.

To restore tarnished silver. Immerse in a warm solution of one part cyanide of potassium to eight of water. This mixture is extremely poisonous. After washing with water and drying, the silver will assume a somewhat dead white appearance, which will change to a brilliant luster on polishing with a soft leather and rouge.

Tracing cloth. Take fine linen and varnish it with a very thin coat of Canada balsam dissolved in turpentine, to which add a few drops of castor oil. Try a little piece first, as, if you add too much, it will not dry. Don't let the varnish be too thick.

Compo ornaments in relief. A molding composition is formed of chalk, glue and paper paste. Even statues have been made of it, the paper aiding the cohesion of the mass.

Furniture fringes, gimps and tassels of woolen, silk and mixed materials, are now exceedingly elaborate and range from the soberest to the most brilliant hues.

Eider-down quilts embroidered on the upper side are now used as bed spreads. Pillow shams of satin to match must accompany them. They can be cleaned if not washed.

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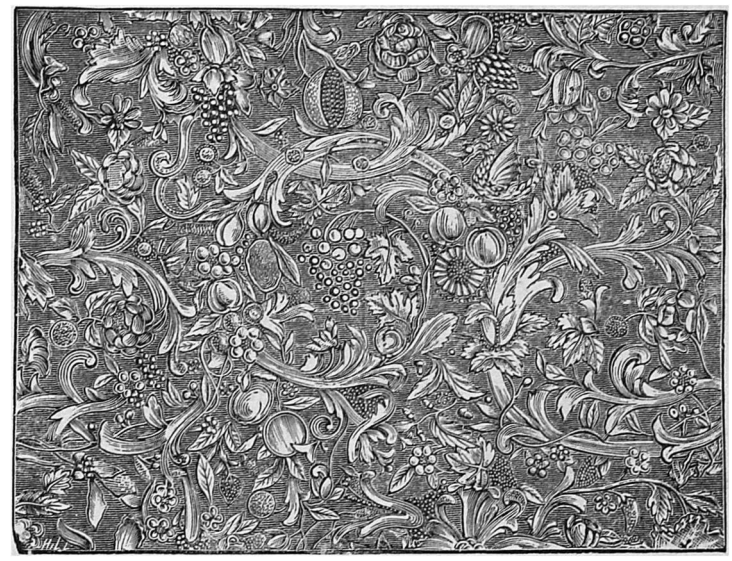

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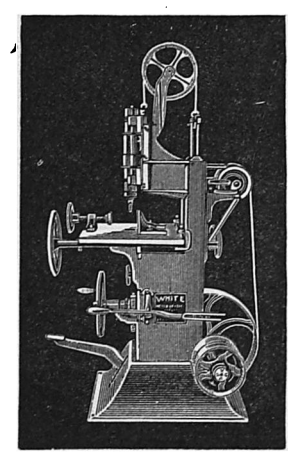

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HINTS AND NOTIONS.

Depth of furniture. There is an important difference in the depth of shelves and alcoves in modern articles of furniture as compared with those of olden time, in which latter articles intended for display were apt to be buried out of sight, the extent of area, too, tempting to overcrowding. Narrow shelves afford a lightness of appearance to cabinets, etc., however solid they may be, which favors artistic effect. They are also adapted to the prevailing narrowness of city apartments.

Tiling is rapidly gaining ground not only for hearths, flooring for halls, vestibules, but for walls as well. A portion of the wainscoting at least, in the bath-rooms of all the new handsomely finished houses are made of tiles. On the score of health and cleanliness, there is nothing better. It can be washed off and is thus not unlike painted walls, but infinitely prettier.

Mother of pearl decoration. Cut out design in cloth with counterpart of same in fine crepe. Attach cloth with caout chouc, cover with mother of pearl powder leveling with a hot roller and brushing off excess with camel's hair pencil. Cover the pearl dust with fine crepe attached by gum water; it will be all but invisible and not lessen the brilliancy of the pearl.

Pillow sham supporters are much used in almost every place but New York itself. They are frames made of wood, walnut, ash and other varieties, and fastened with springs to the head of the bed to raise the sham and drop it between the frames at night, obviating the difficulty of pinning them on every morning and removing at night.

Nothing is just now too *outré* for tray forms. A crushed turtle, a smashed and flattened helmet, a repoussé figure of horse and jockey jumping over a five-barred gate, these in repoussé brass, whilst rest of plate is in bronze, the peculiarity being that the jockey and head of horse outline the periphery of the tray, are among latest productions.

A very pretty arrangement for holding skeins of silk or worsted is a piece of linen with another smaller piece sewed into small compartments, each compartment holding a skein. For ladies who indulge in a great deal of fancy work this will be found very convenient.

For dining-rooms lambrequins with appropriate designs and mottoes, will be found the prettiest. For instance, for the mantel a lambrequin of linen, the design stitched in colors, may represent a roast fowl with knife and fork sticking in it and steam arising from the dish.

A diamond cut glass jelly or fruit dish with base and double wire handles of silver, the former resting on lion's claws and the latter strengthened at sides with fret work, has a long-handled silver spoon, shell scooped, depending from a cross bar on one side, and constituting an effective supplementary ornament.

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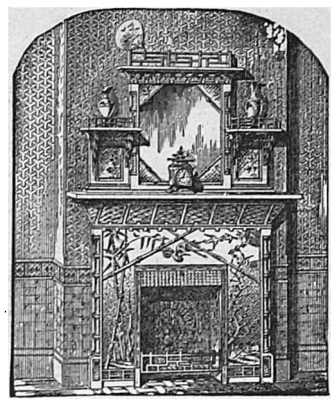

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HINTS AND NOTIONS.

Mexican onyx. There is an ineffable charm to the true colorist in the varying and delicate gradations of shades and fleecy billows in blended tint thrown out on the surface of the choicer specimens of Mexican onyx. Before us is a table top showing shadings and veinings from lightest orange to deep red brown, interspersed with multiform veinings, looking much like the lightning-fired edge of a thunder cloud, and as an under border appear small square slabs of the still rarer dark descriptions with variegated hues tinged with green. The rounded corner pillars between onyx tiers of shelves are set off by bases and central bands of gilded brass figured in relief. The supports are clawed feet in metal.

Oak cabinet. A light oak cabinet with gilded mountings consists underneath of a cupboard closed with long brass hinges, the panels of dazed robin's-egg blue tiles. The shelves above, ten inches apart, are of thick glass to relieve all appearance of heaviness, the back formed of panels of satin wood. Slender square pillars at end support these shelves. The cabinet is surmounted with small arched niches, simply cut with incised ornament. These are screened by small silk curtains suspended on brass wires.

Varnishes for furniture. The simplest and perhaps the best is the solution of shellac only, but many add gum sandarach, mastic, copal and arabic; the last is not required if the solvent be pure, because insoluble in rectified spirit or rectified wood naphtha. Good solutions are: (1) shellac, one and a half pounds; naphtha or spirits, one gallon; dissolve, it is ready without filtering; (2): shellac, twelve ounces; copal, three ounces (or an equivalent of varnish); dissolve in one gallon of naphtha or spirits.

Garden labels. Garden labels which look so unsightly when stained and defaced by the weather, may be protected by thoroughly soaking them in a strong solution of copperas (sulphate of iron), and, after drying, laying them in lime water. A coating of insoluble salt, sulphate of lime, is thus formed. Mats, twine and other substances for covering or tying trees may be similarly treated.

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To mold figures of clay and wax. Take a pound of new wax, half a pound of ochre, some add turpentine, and melt these together with oil of olives; a little vermilion may be added to give color.

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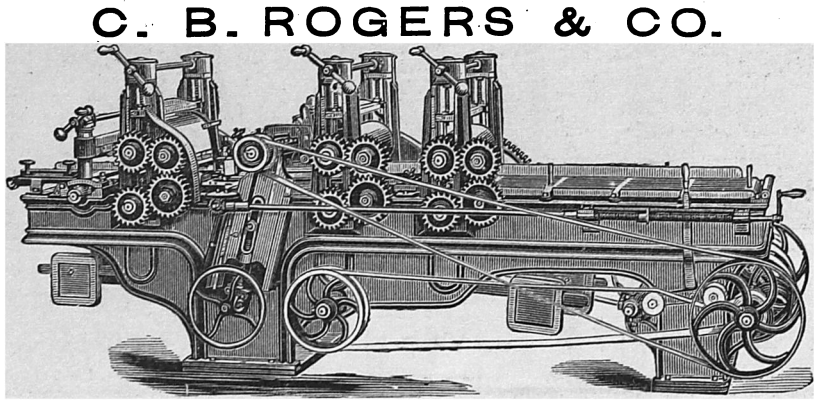

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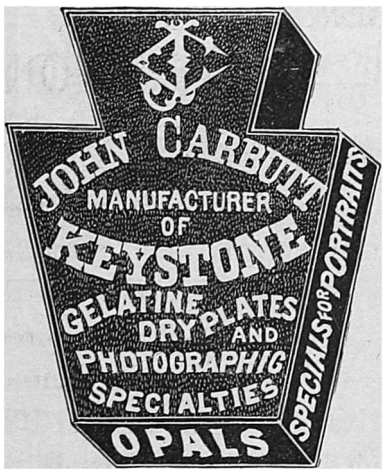

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HINTS AND NOTIONS.

Japanese art styles. Early in the last century Japanese art was in courtly fetters, Chinese influence perversive of nature reigning supreme. The genial Hokosai burst these bonds, and with his "ten thousand sketches" excited the love of nature which led Japanese artists to abandon intricate and formal ornaments. The effect of this return to nature was like that of an ozone-bearing breeze. The elegant elastic Japanese productions are having their influence even on continental textile manufactures in the silk factories of France and the Rhine provinces. In the royal porcelain factory at Charlottenburg, near Berlin, and in the new leather work of Vienna, we find Japanese art motives now applied. Its influences are everywhere at work in productions of bronze, silver, majolica and glass, and may be traced in the lightness and soundness which form the characteristic features of furniture.

Decorative stone ware. An ample field is open for wall decoration in appropriate designs for stone ware in lower skirtings and friezes. Stone ware presents even the lightest colors with depth and softness in a different degree from any other material when unglazed. The artistic stone ware, imported with sunk blue panels with center raised figures in white and light buff ornamental colors, suggest its capacity for decoration of the structural order.

Phosphorescent paint. To prepare ordinary paint add the powder of a compound obtained by simply beating together a mixture of lime and sulphur, or substances containing these, such as gypsum and alabaster, with a small amount of carbon to remove a portion of the oxygen present. Before applying, blend with same a colorless varnish made from mastic and turpentine; drying oils, gums, or sizes may however be used.

A pretty design. An oxydized silver jug, cup and tray modeled by the Derby Silver Co., Union Square, is after the type of a lemon. Jug and tray have curved pointed edges answering to upper half of fruit. The surface of the body has stem, leaf and flower of the lemon tree in bold relief. Round the neck of jug is an Etruscan border in silver and gold in chased and repoussé work. The cup, richly ornamented, is lined with gold.

Deep-colored gold lacquer. A deep-colored gold lacquer, to be used on polished metals and wood, is composed of seedlac, three ounces; turmeric, one ounce; dragon's blood, one-fourth ounce; alcohol, one pint. Digest for a week, frequently shaking; decant and filter.

Upholstery. Ivory white and gold is being much used for coatings of elaborately designed and costly furniture. Judiciously applied, these serve admirably to display contour of moldings and carvings and admit of the richest upholsterings in brocades and tapestries.

Boudoir table ornament. A new and trivial but dainty ornament of really artistic appearance is a Boston biscuit, with surface of ivory-colored silk, with points worked in silk thread of still lighter hue. The core, of rounded cardboard, is enwrapped in cotton wool and charged with perfumed powder.

Cut steel tracery. Flat ornamental tracery in cut steel is being applied as a border for fancy tables of oak. The steel is sunk in the wood or the entire border is cut out to its depth as a bed and intermediate space filled in with colored enamel.

A molding composition for ornaments in relief is made of chalk, glue and paper paste.

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HINTS AND NOTIONS.

Mirror mounting. A superb mirror mounting to a mahogany mantel consists of a massive circular frame, concave in center, surmounted by a wreath of carved roses and leaves with open cut center, the frame set off on each side beneath where it touches the mantel with a spray of smaller roses carved. Owing to the form and breadth of the frame the massiveness of the carved work surmounting, it has none of that heaviness which is so often a drawback to carvings on household furniture.

Symbolism. Symbolism is asserting itself in gold and silver work. A superb silver plated epergne, with base, pedestal, and branching stem of fine engraved work, lightened and varied by sharp and delicate contrasts of gold and silver, has draped figures on pedestal representing Art, Music, Science and Commerce, their surfaces having the peculiarity of being finished in ivory tint instead of being brightened by the burnishers tool, thus standing out in pleasing and effective relief.

Staining ivory. Ivory may be stained blue by soaking it in a solution of verdigris and nitric acid which will turn it green, then dipping it into a solution of pearlash boiling hot. To give ivory a purple hue soak it in a solution of sal ammoniac with four times the weight of same of nitrous acid.

Protection of pictures. To prevent the scaling of paint from pictures by the canvass being eat into by the oil grounds, a coat of size and whitening should be applied; this will also tend to preserve the original colors, as the darkening of pictures is less from the colors than the grounds showing through the paint.

Over-mantel woods. The combination of cherry and light oak proves an excellent one for over-mantels, for, in addition to contrast of grain, and figure, and hue, is that of the high polish of which cherry is susceptible with the somewhat ridgy surface of the oak.

An old style is revived of small table tops of burnished glass, the glass being underlaid with tin foil gilded and the gilded surface partly colored to represent gems.

Table tops covered with tiles make excellent stands for plants.

Shell forms are being turned to good account in repoussé work.

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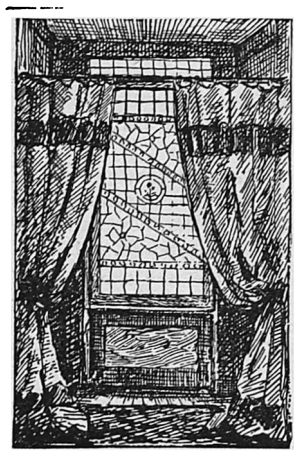

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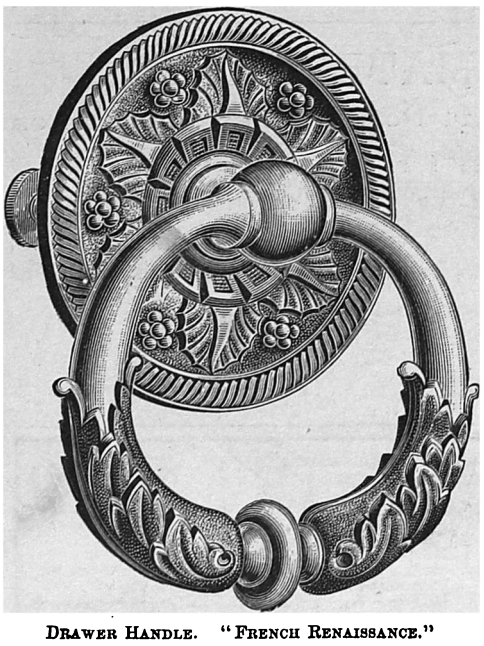

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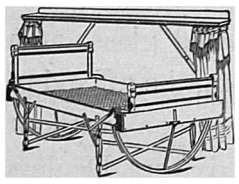

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HINTS AND NOTIONS.

An important novelty. The resources of decorative painting on velvet, plush and other textiles as well as on wood metal, leather, plaster and wicker work, have been enriched by the lustrous metallic colors imported by Messrs. J. Marsching & Co., of 27 Park Place. These pigments, which are to be mixed with special color preparations supplied with them, have a peculiarly soft brilliant glow and may best be compared to the hues of ripened fruits and the tints of flowers.

How the Japanese lacquer. There are two Japanese lacquers, respectively called shiunkei and sheshine. If wood is close-grained, only the latter is used and rubbed in with a ball of cotton, when as much as possible is taken off with soft paper. The sheshine is merely the sap of the tree without mixture. For porous wood it is mixed with stone powder and pressed hard on with a spatula, being finally polished with a soft stone. When the varnish is too thick camphor is added.

Lattice work. The fine lattice work now being introduced for doors of cabinets and panel screens is a serviceable alternation from an open space or glazed surface. This lattice work, backed with silk, may be used with pleasing effect as a border to a center of squares of colored or mosaic glass, or glass and enamels combined, set in variegated lines of metal.

Sycamore. There is a growing demand for this delicate, silky, white-hued wood for fancy furniture, especially for country houses in the colonial style. The pieces selected are mottled. The light colored hue of young sycamore changes into a pale brown as the tree becomes old. The wood is strongest when the color is in the intermediate stage.

A series of rounded corner shelves, though disconnected with each other, may be made to assume a very artistic look by being so proportioned as to be lessened in size with the descent. The under portions will look well if of concave form with ribs radiating from the angle and colored somewhat lighter than the ground.

It was the custom in ancient Egypt to build the better classes of houses with a porch or portico in front of the entrance door, supported by columns elaborately ornamented with wreaths and garlands, decorating the frieze also, and inscribing thereon some legend of greeting or welcome.

Sounding boards of pianos will be defective if the wood has not been split so as to insure straight grain, the surface thus failing of being exactly correct as to the direction of the medullary rays.

Silvering powder for coating copper. Nitrate of silver, thirty grains; common salt, thirty grains; cream of tartar, three and a half drachms; mix, moisten with water, and apply.

It has been said that the expression of Assyrian art is power; of Egyptian art, repose; of Greek art, beauty.

Pretty borders for faience ware consists of rounded parti-colored dots in relief.

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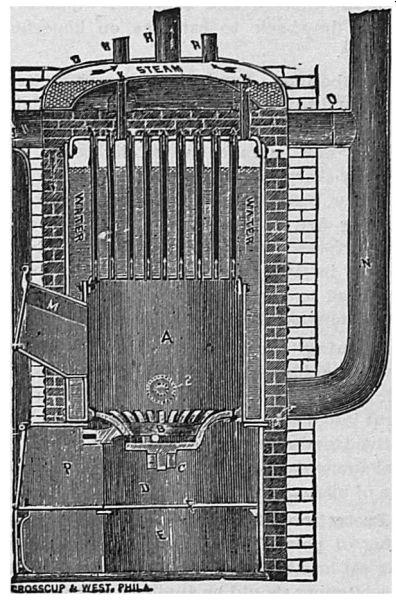

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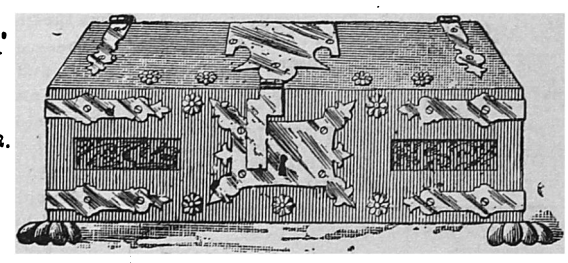

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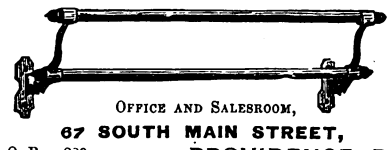

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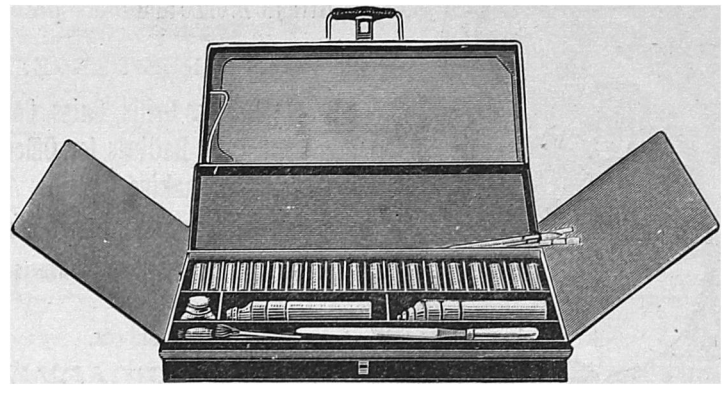

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HINTS AND NOTIONS.

A good subject for a painted screen in the Renaissance style is supplied by a lancet window of the thirteenth century. The two lovers telling their tale to an old shepherd is after the pastoral scenery of Louis the Fourteenth time, when the country swains were dressed out in the style of the court and simply acted their parts as though it were a genteel comedy.

Some Austrian cribs for children are peculiar and have some points of merit. Their sides are high and made of a network of stout cording depending from a top railing and secured below. When it is desired to open the crib, the looped rod is lifted up and then pulled down, the network folding on itself.

For a wall ornament an oblong board is covered with velvet plush of cerulean blue, gilded nail heads at corners, and on this is placed diagonally a small sheaf of wheat, and in the space to right a quarter moon of yellow everlasting flower, the same flowers in purple forming the inner edge.

Ultramarine blue is not a desirable color for panels, but is of high importance for lowering the tones of the red and purple lakes without greatly impairing or saddening them. So far as it may be used it produces rich hues and tints. For striping it may be glazed over white and pale, medium and dark blue.

Blue and black velvet is the latest combination for covering of burial caskets. Cloth covered caskets of mahogany, walnut, and other hard woods, are placed in polished cases of the same material. The caskets are lined with tuftings and trimmings of cloth and satin.

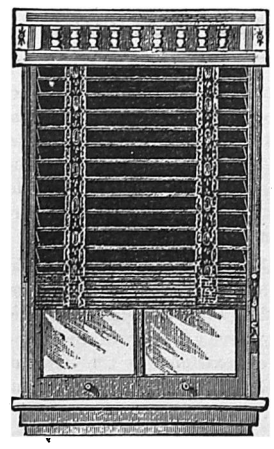
Is there anything really new? Pliny nearly two thousand years ago speaks of "colored glasses made to imitate precious stones and gems."

Every inch of surface on the wall space of a Pompeian gentleman's house was an encaustic; mythologic and fanciful subjects being exquisitely portrayed.

The number of ounces of gold plate annually made in this country does not fall short of ten thousand, and of silver plate one million.

Fanciful baskets are suspended by woven chains from triangular supports of bamboo.

Rice flour makes an excellent paste for fine card work.



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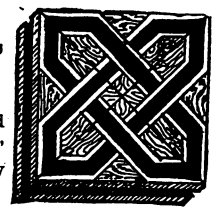

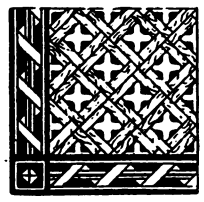

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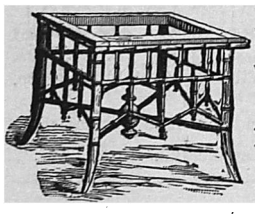

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This part will be followed by "Stores and Store Details," Barn Plans and others.

HINTS AND NOTIONS.

For screens, flowers, birds and branches of trees are being painted in those peculiar dead hues to which the Chinese are so partial and which give to their drawings and earthenware a somewhat unnatural appearance. The ground is olive brown with lighter shades of the same thrown in.

It is remarkable that, common as was the use of doors among the ancient Egyptians, none of those used in their temples have ever been found. They were probably of metal and the evidence of their existence is the holes of side posts and pillars in which the huge pins were fastened.

Trays. Silver and rose-colored bronze and copper trays are manufactured with diminutive cast human figures, standing in upright position for handles, and borders are made of open chain links. Antique masques in repoussé appear as centers of deep-sunk metallic fruit dishes.

Staining floors. The wood being comparatively new and bright, have some Vandyke brown and burnt sienna ground in water, mix it with strong size, and with a new, broad, flat brush apply an even coat. When dry, give two coats of copal or oak varnish.

Almost every well-constructed house now-a-days, built on a corner, has a turret chamber. They are charming additions to a house commanding extended views. They are apt to be cold, and heavy portières must be used to protect the inner room from so much air.

Speaking of air and light, some of the new houses now in course of construction have the entire front of a cast iron frame to be filled with glass, the upper portion of stained glass. Such a window floods the house with sunshine in pleasant weather.

A new design for a sofa pillow is to have it gathered at one end and that end turned over and faced with green velvet and outlined and finished to represent a begonia leaf. It is quite unique and pretty.

An ornamental stand to occupy a spare corner consists of three gilded rods in woven reed pattern placed triangularly and lashed together at top, on which a stuffed bird of brilliant plumage is perched.

Chairs are much wider than of old, at least some of the more massive designs finished in ebony and leather with pretty gilt patterns. Many are wide enough for two.

Gold varnish. Digest shellac, sixteen parts; gum, sandarach, mastic, of each three parts; gum gamboge, two parts; all bruised with alcohol, one hundred and forty-four parts.

A superb penholder case consists of a two-thirds section of an elephant's tusk, with the brute's head in silver rising over the concave ridge.

Perphery and handles of silver of entrée dishes are being devised in rustic form as in rough barked twigs bound with grape vine tendrils.

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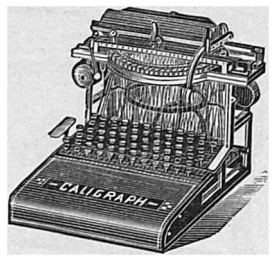

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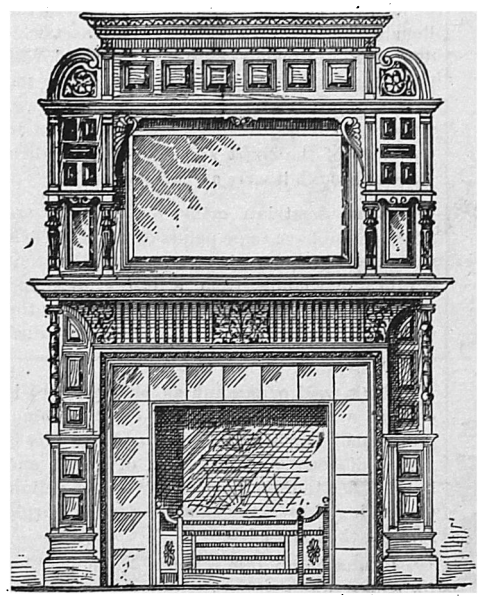

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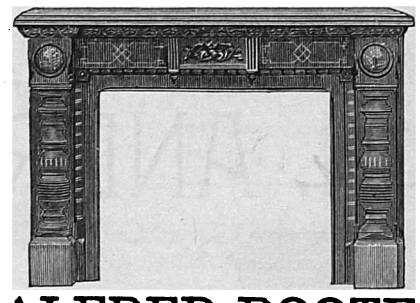

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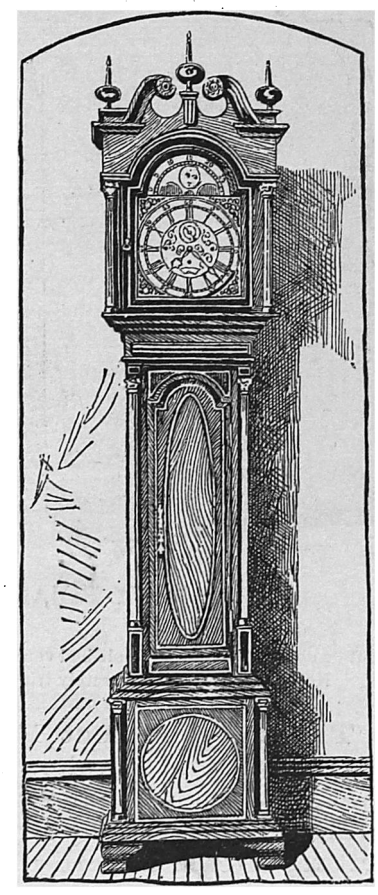

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